



Current Exhibitions

*Detail from Floor Mosaic of
Rams' Heads, in Antioch:
The Lost Ancient City
(Worcester Art Museum
1936.33)*



*Cover: Detail of one of two
Tang dynasty tomb guard-
ian figures. These recent
acquisitions are discussed
on pp. 8 and 9.*

Antioch: The Lost Ancient City

North Exhibition Gallery, through June 3

A Late Classical metropolis brought to life through a wealth of artifacts

Sponsored by National City

Architecture of Silence:

David Heald Photographs

Gallery 105, through May 23

A meticulous exploration of the architecture of Cistercian abbeys

American Space: Landscape

Photography, 1900–1950

Gallery 103/104, through May 23

Photographs from the museum collection

Conserving the Past for the Future

South Exhibition Galleries, through May 6

A searching examination of museum conservation, including its philosophy and methodology

Supported by Patron Sponsors Mary and Leigh Carter

Javier Silva Meinel Photographs

Gallery 105, May 26–August 1

Native people of Peru

The Model Wife

South Exhibition Galleries, May 27–August 5

Images from a relationship of unique complexity and depth

Cleveland Builds an Art Museum, 1884–1916

Lower Level/Education

Photos and drawings from the archives document the 1916 building's design and construction



From the Director

Dear Members,

I enthusiastically invite you to a free forum on art museum architecture on Saturday, May 19, from 9:00 to 1:00 in Gartner Auditorium. *The Edifice Complex: The Art of Museum Architecture* will examine current thinking about this subject, confronting issues that are especially timely given our hopes for our own museum. In our University Circle neighborhood an emerging structure raises stimulating (some say shimmering) questions about new architectural styles, with the construction of Frank Gehry's unconventional Weatherhead School of Management building on the CWRU campus not far from the museum. The discussion should be lively and, we hope, productive. Our speakers will include architecture critic Ada Louise Huxtable, as well as two representatives from museums that have recently built new facilities—John Walsh, director emeritus of the Getty Museum, and Peter Marzio, director of the Museum of Fine Arts, Houston—and artist Fred Wilson. Call the Ticket Center and reserve your free tickets soon.

Conserving the Past for the Future closes on Sunday, May 6, but you may continue to explore the many fascinating conservation issues presented in the exhibition through the special section in our Web site (www.clevelandart.org). In the main north exhibition gallery, *Antioch: The Lost Ancient City* runs until June 3. Admission is free for members and \$5 for the general public. Discover these remarkable treasures that open a window into one of the great centers and crossroads of antiquity.

A pair of studies to be released this month call attention to the museum's considerable positive economic impact on the region. A Greater Cleveland Growth Association analysis estimates that the museum generates more than \$22.3 million in gross regional product per year, with about \$20.1 million in personal income and \$5.2 million in state and local government revenues. Since the year of the study lacked a "blockbuster" exhibition, the numbers represent a conservative baseline measure. Meanwhile, a telephone survey conducted by Pat Henry Market Research indicates that the museum is the area's favorite museum by a wide margin and that perception of our commitment to welcoming people from all communities has improved markedly since a similar survey in 1997. An interesting note: In the year of the recent studies more than a third of our visitors came from outside northeast Ohio. Popular special exhibitions draw even more out-of-town-ers and generate more economic impact.

Sometimes the museum receives donations not of art, but of instruments with which art may be made. Last year, Dr. and Mrs. Keith P. Smith gave a fine Bösendorfer piano. A dedicatory recital will be performed by Anthony Molinaro on Wednesday the 9th at 7:30 (tickets \$10 at the Ticket Center).

Sincerely,

Katharine Lee Reid, Director

Art meets architecture: Here, Cavanaugh Faithwalker introduces schoolchildren to a Sol LeWitt sculpture in the galleries. On Saturday, May 19, you can explore that subject on a truly grand scale in the free public forum *Edifice Complex: The Art of Museum Architecture*.





Stalking the Western Tibetan Style

Although Buddhism was introduced to Tibet in the seventh century AD, the assistance it afforded to the consolidation of royal power led to a counter revolution by the aristocracy in the ninth century that restored the old animistic religion and destroyed all Buddhist artifacts. But Buddhism had taken root in Tibet, and during the 11th and 12th centuries became firmly established there, nourished by contact with India and Kashmir, though strongly influenced by the ancient religion it had replaced. Consequently, the earliest existing Buddhist art from Tibet dates to this time, known as the "Period of the Second Diffusion of Buddhism." Yet few paintings survive even from this period, especially those in the Western Tibetan style which exists primarily in murals, such as those in the Tabo Monastery, or in illustrated manuscripts.

The museum is fortunate to have recently acquired two paintings that represent this rare style. Both were discovered by Giuseppe Tucci and Egenio Gherzi, two well-known Italian Tibetologists, during their expedition to Tibet in 1933–35, and were until recently a part of Gherzi's private collection. The earlier painting, the *Preaching Śākyamuni*, dates to the 11th century and was recovered from the Tholing Monastery in the Guge region of the Western Himalayas. It was conceived as a separate votive painting, a so-called *tsa-kali*,

rather than a manuscript illustration such as the paintings of comparable style presently in the Los Angeles County Museum of Art, which illustrate the celebrated *Mahāyāna* manuscript of the *Prajñāpāramitā*. These illustrations were also found by Tucci at the same monastery.

The second painting, much larger, is a temple banner (*thangka*) with a "Seated Amitabha" (Buddha of the Western Paradise) flanked by two Bodhisattvas (enlightened beings). It dates slightly later, probably from the 12th century. It was recovered by the same Tucci expedition at the Tabo Monastery in the Spiti region of the Western Himalayas. The painting is unfinished, which gives us the opportunity to see the very fluid and accomplished ink drawing underneath. This drawing would usually not have been visible once the color was applied. In this instance, the artist got as far as applying three basic colors: white (often used as the ground), red, and black.

The Western Tibetan style is greatly influenced by the art of Kashmir because of the close proximity of both areas and because many Kashmiri artists were employed by Western Tibetan patrons. Sculptures in this style are as uncommon as paintings, but the Cleveland Museum of Art's collection includes two significant 11th-century examples. The brass image of the *Standing Buddha* from Kashmir is one of the most important and

In *Preaching Śākyamuni*, an 11th-century miniature votive painting of the historical Buddha from Tholing Monastery in the Western Himalayas, the Buddha is shown meditating beneath the Bodhi tree, where he reached enlightenment (ink, color, and gold on paper, 11.6 x 10.7 cm, John L. Severance Fund 2000.67). His hands form the dharma-chakra mudrā (gesture of turning the wheel of the law), which symbolizes preaching.



In Seated Amitabha with Attendants, a 12th-century temple banner from Tabo Monastery in the Western Himalayas, the sinuous, symmetrical rhythms of the drawing focus on the central figure of the Buddha, whose hands form the dhyāna mudrā, or gesture of meditation (color on fabric, 78.2 x 62.9 cm, Mr. and Mrs. William H. Marlatt Fund 2000.68).



The 11th-century painted wood Seated Buddha from the Western Himalayas (h. 54.6 cm, Andrew R. and Martha Holden Jennings Fund 1986.6)



beautiful bronzes of that style to survive to our day, and the *Seated Buddha*, possibly from the area of Lahul, represents a rare example of painted wood-sculpture.

These sculptures provide a meaningful comparison with the museum's two new paintings and help us to define an early Western Tibetan style. Distinguishing features include the massive body of Buddha, with broad shoulders, tapering torso, and a monastic garment (*sanghati*) that reveals the body underneath. In the seated figures, the *sanghati* is worn over the left shoulder with the hem of the garment covering the right shoulder. It is edged with a border of contrasting color and falls in a U-shape on the lotus base. The Buddha's arms are very elongated with long, stylized fingers. The head has an extremely high *ushnisha* (cranial bump) with a radiance at the top, and the hair curls are emphasized by knots in the sculptures and dots in the paintings; the ears are exceedingly long with square lobes. The heart-shaped face has gently arched eyebrows; almond-shaped eyes that are partially closed; a straight nose; small, very full lips; and a rounded chin. The seated Buddha in the paintings and the painted wooden sculpture show a particularly strong stylistic connection, as does the Kashmiri *Standing Buddha*.

Standing Buddha from Kashmir, inscribed "Lhatsun Nāgarāja," the name of the monk who commissioned the brass image, known to have been active from 998 to 1026 (h. 98.1 cm, John L. Severance Fund 1966.30)



The Tholing and Tabo monasteries, where the paintings were found, are situated in the Spiti-Guge region of the Western Himalayas, the Indo-Tibetan borderland. In the 11th and 12th centuries this territory was a part of the ancient kingdom of Phurang-Guge. The monasteries were founded by Rinchensagpo (958–1055), the famous translator of Buddhist scriptures, who acted on orders of the Yeshes'od, the King of Guge (947–1024). Yeshes'od fathered two sons, with whom he is portrayed in one of the mural paintings in Tabo. One of them was Lhatsun Nāgarāja (Lhatsun means "god-monk," a title used for monks of royal lineage), whose inscribed name on the museum's Kashmiri *Standing Buddha* indicates that he commissioned this image. Thus, there is a direct connection between the newly acquired paintings and the brass sculpture, reunited after centuries to allow us to decipher their common style.

■ Stanislaw J. Czuma, George P. Bickford Curator of Indian and Southeast Asian Art





So Far, So Good

The three-part 1916 Building Restoration Project has made substantial and visually gratifying progress. Overall, the museum's original building and its grounds are in very good condition for a structure and site more than 80 years old, but some areas inevitably had weathered more than others. For example, mortar applied in the 1950s had in some places damaged the marble because it was harder than the stone, causing small fractures during warm/cold cycles. Therefore, much of the old mortar was removed and replaced with a more suitable material. Suffering the most over the years, not surprisingly, were features that have taken the brunt of the weather, such as cornices and drip edges that project outward; this spring, several of these damaged pieces of marble at the parapets and portico have been replaced. The original bronze windows and doors were in fine shape, but many original hollow metal storm windows and grilles had deteriorated badly and thus were replaced with anodized aluminum fixtures that match the patina of the window frames.

Phase one—the cleaning of the exterior façade—was largely completed last year under the direction of Vitetta restoration architects and engineers. Thanks to the cleaning, the white marble now glows with a brilliance probably not seen since the day the museum opened in 1916; photo-

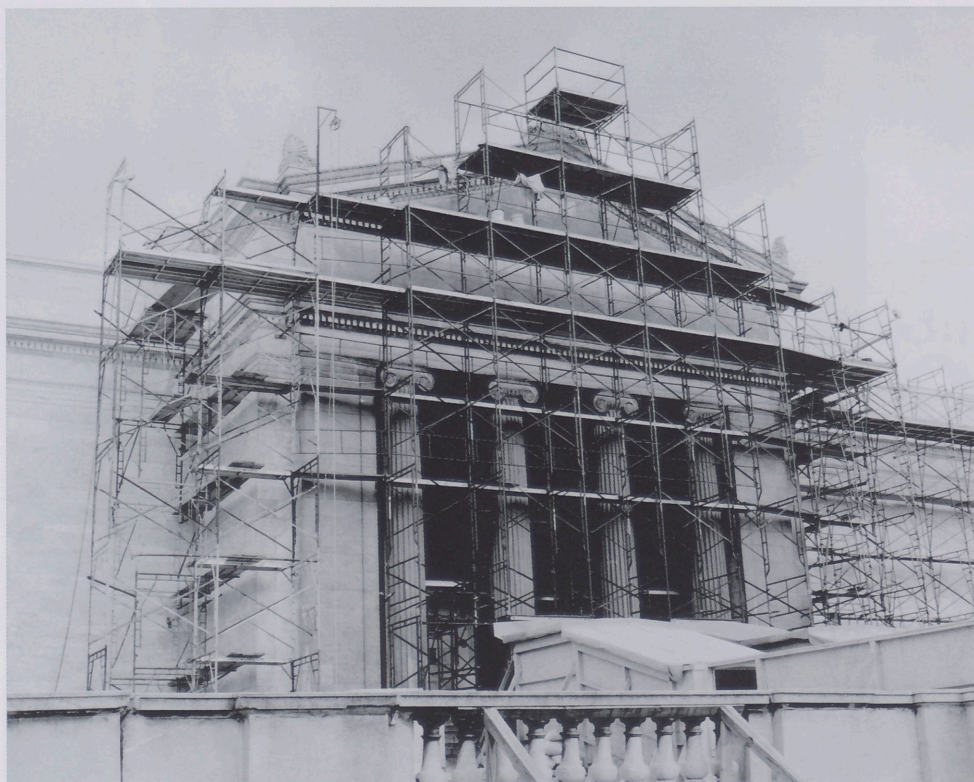
graphs taken when the Fine Arts Garden was dedicated in 1926 show that in only ten years a dulling layer of airborne grime had already built up. Given today's cleaner atmosphere, the marble should sparkle for years to come.

Beyond the building walls, roughly half of the terraces, paving, balustrades, and steps have been damaged or displaced over the last eight decades, due mostly to Cleveland's boisterous freeze/thaw cycles and an insufficient original drainage scheme. The balustrades need to be completely taken apart and rebuilt over a much more effective drainage system. This work, well under way now, constitutes the bulk of phase two.

Finally, although the Fine Arts Garden was designed by the legendary Olmsted Brothers firm in the 1920s, the museum's immediate grounds have never known the benefit of a comprehensive planting and design plan conceived by a landscape architect. The third phase of the restoration project is a new planting and lighting plan devised by Sasaki & Associates. It is scheduled to be completed during the summer of 2002. The final event will be a gala celebration that fall.

■ Jeffrey Strean, Director of Design and Facilities
Randy Von Ryan, Facilities Architect

Funds for the 1916 building restoration work have come from a number of generous museum supporters: the HRH Family Foundations, the Kelvin and Eleanor Smith Foundation, the Sears Swetland Family Foundation, and Mr. and Mrs. Arthur Holden. The State of Ohio also provided a \$3 million capital grant to support the project. Michael Sherwin, former president of the board of trustees, is chairman of the 1916 Building Oversight Committee.



Companions in Eternity

S*ancai* (three-glaze) were began to appear in the seventh century during the early years of the Tang dynasty, a time of cultural efflorescence and religious tolerance. The high culture of this era is evident in the colorful and sumptuous ceramic utensils, animals, and figures created for funerary use. The Tang Chinese shared a belief in the importance of the afterlife, in which those privileged in life sought to preserve their prestige after death by burial among images of the retinue that had sustained it. Though each tomb interior may have had a number of attendants, horses, and camels, there was but one pair of guardian figures, or *zhenmushou*; together with a pair of the heavenly kings drawn from the Buddhist

pantheon, these tomb guardians were placed near the entrance to the inner chamber, where the dead was laid to rest.

Visually speaking, this pair of *zhenmushou* is truly magnificent. It is not uncommon for viewers to gasp when seeing the figures for the first time, for a startling sense of strength and power emanates from them. The bold splashes of blue glaze bear testimony to the high social or political prestige that the deceased, to whom these *zhenmushou* afforded protection, enjoyed during his or her lifetime. Comparable pieces—in size and quality—are from late seventh- and early eighth-century princely tombs.

Aside from the ample coverage of the blue

These Chinese tomb guardians differ in visage and bodily detail, but both display the intense fierceness needed to frighten away evil spirits (h. 92.3 cm [this page], h. 88.9 cm [opposite], Gift of various donors to the Department of Asian Art [by exchange] 2000.118.1–2).





glaze, these *sancai* sculptures display the typical running glazes of amber, green, and white (the three glazes denoted by the name). The form of these *zhenmushou* adheres to a typical pattern. Both are zoomorphic in their bodily forms, assuming crouching poses with dorsal spikes at the back. Their expressions are quite fierce, aiming to scare away evil spirits. Even their apparent differences are based on a governing convention: one sports an animal head, like a snarling wolf, and the other a human face with huge, leaf-like protruding ears. The former also grows a pair of tall antlers, and is further surrounded by fiery spikes indicating, most probably, flames. Its body is taut and lean, its feet displaying claws and talons. Its companion has

bulging, glaring eyes and jaws tightened in anger. It appears to have but one short horn, with a tall strand of twisting hairs rising above it. More sedate in bodily image, not quite approaching the bovine, it has hoofs instead of claws. Surrounding it is a fan of feather-like protrusions, vaguely resembling the peacock's display of its plumage.

Only the wealthy and powerful could afford the masterful artists who gave these figures their fearful intensity, in which we see a desperate desire to preserve the distinction their patrons enjoyed in life—which they must have loved as fiercely as the guardians defend it.

■ Ju-hsi Chou, Curator of Chinese Art

Though the museum is fortunate to have several noteworthy Tang funerary sculptures in *sancai* earthenware, such as the harpist above (h. 32.1 cm, Edward L. Whittemore Fund 1931.450), until this acquisition it possessed no tomb guardians, which, among all the objects in the tomb chamber, are probably the most singular and imposing.





May

S M T W T F S
1 2 3 4 5
6 7 8 9 10 11 12
13 14 15 16 17 18 19
20 21 22 23 24 25 26
27 28 29 30 31

1 Tuesday
Chris Giffos* 1:00
floral demo **\$**
Highlights Tour
1:30

2 Wednesday
Art of the 1960s and '70s 1:30
gallery talk
Bad Company
7:00 film **\$**
William Bennett, flute and Clifford Benson, piano
7:30 recital **\$**

3 Thursday
First Thursday
Curatorial consultation for members
Highlights Tour
1:30

4 Friday
Batik 9:30–12:00 or 1:30–4:00 adult studio begins **\$**
Highlights Tour
1:30
Basic Parade Workshop
6:00–9:00 **P**
Art of the 1960s and '70s 6:00
gallery talk
Love Me Tonight
7:00 film **\$**

5 Saturday
Batik 10:00–12:30
parade workshop **P**
Basic Parade Workshop
1:30–4:30 **P**
Highlights Tour
1:30
Lalique and Symbolism 2:30
Trideca lecture by Joyce Jonas

6 Sunday
Basic Parade Workshop
1:30–4:30 **P**
Art of the 1960s and '70s 1:30
gallery talk **✓**
Annual Musart Meeting 1:45
Recital Hall
Donna Lee, piano 2:30
recital

8 Tuesday
Highlights Tour
1:30

9 Wednesday
Early Christian & Byzantine Art
1:30 gallery talk
A Dirty Story
7:00 film **\$**
Anthony Molinaro, piano
7:30 dedication of the Bösendorfer piano **\$**

10 Thursday
Highlights Tour
1:30

11 Friday
Highlights Tour
1:30
Early Christian & Byzantine Art
6:00 gallery talk
Basic Parade Workshop
6:00–9:00 **P**
Make Way for Tomorrow 7:00 film **\$**

12 Saturday
Batik 10:00–12:30
parade workshop **P**
Highlights Tour
1:30
Basic Parade Workshop
1:30–4:30 **P**
Parade Stilt Weekend 1:30–4:30 (order stilts) **P**

13 Sunday
African Art 1:30
gallery talk
Basic Parade Workshop
1:30–4:30 **P**
Parade Stilt Weekend 1:30–4:30 (order stilts) **P**

15 Tuesday
Highlights Tour
1:30

16 Wednesday
All the King's Horses 1:30
gallery talk
Andean Tapestry Tunics 7:00 Susan Bergh
Mes Petites Amoureuses
7:00 film **\$**

17 Thursday
Highlights Tour
1:30

18 Friday
Highlights Tour
1:30
Basic Parade Workshop
6:00–9:00 **P**
Van Gogh's Passion 6:00
gallery talk
NIA Coffee House
7:00–9:30
They Won't Forget 7:00 film **\$**

19 Saturday
Edifice Complex: Museum Architecture 9:00–1:00
public forum **T**
All-day Drawing Workshop 10:30–4:00 Sun-Hee Choi **\$**
Batik 10:00–12:30
parade workshop **P**
Stilt dancing (novice) 10:00–12:30 parade workshop **P**
Basic Parade Workshop
1:30–4:30 **P**
Stilt dancing (advanced) 1:30–4:30 parade workshop **P**
Highlights Tour
1:30



20 Sunday
Basic Parade Workshop 1:30–4:30 **P**
African Art 1:30
gallery talk
More Roman Mythology 2:00–3:00 storytelling
Family Express
3:00 to 4:30 Party Animals

22 Tuesday
Highlights Tour
1:30

23 Wednesday
Antioch: The Lost Ancient City 1:30
slide lecture
The Lost Sorrows of Jean Eustache
7:00 film **\$**

24 Thursday
Highlights Tour
1:30

25 Friday
Highlights Tour
1:30
Basic Parade Workshop
6:00–9:00 **P**
Antioch: The Lost Ancient City 6:00
slide lecture
Zoo in Budapest
7:00 film **\$**

26 Saturday
Batik 10:00–12:30
parade workshop **P**
Stilt dancing (novice) 10:00–12:30 **P**
Basic Parade Workshop
1:30–4:30 **P**
Stilt dancing (advanced) 1:30–4:30 parade workshop **P**
Highlights Tour
1:30

27 Sunday
The Mother and the Whore 1:00
film **\$**
Antioch: The Lost Ancient City 1:30
slide lecture
Basic Parade Workshop 1:30–4:30 **P**

29 Tuesday
Highlights Tour
1:30

30 Wednesday
Ceramics Through History
1:30 gallery talk
The Mother and the Whore 5:15
film **\$**

31 Thursday
Highlights Tour
1:30

*Tickets to the floral demonstration by the Metropolitan Museum of Art's **Chris Giffos**, 1:00–3:00 on Tuesday the 1st, are \$35 through the Ticket Center. Sponsored by the Womens Council.

- T** Tickets required 216-421-7350
- ✓** Sign-language interpreter
- \$** Admission charge (films \$6, CMA members \$4; Gala concerts \$20 and \$18, CMA members \$16 and \$14; other events vary—please check listings)
- R** Reservation required
- P** Parade-related fees vary; see specific listings



Top right: Love Me Tonight, the 4th
Above: Donna Lee, the 6th

The Films of Jean Eustache

Special thanks to French Cultural Services, New York, for making this series possible.

Don't miss this eye-opening new retrospective of works by the legendary French filmmaker who committed suicide in 1981 at age 43. Except as noted, all are directed by Jean Eustache, subtitled, and made in France. Each program \$6, CMA members \$4.

Bad Company

Wednesday, May 2, 7:00.

(1963, b&w, 35mm, 42 min.). Two guys cruise for fun and trouble in a Paris suburb in Eustache's New Wave-era first film. Followed by *Santa Claus Has Blue Eyes* (1966, b&w, 35mm, 47 min.), in which

an impoverished man (Jean-Pierre Léaud) takes a job as Santa Claus.



A Dirty Story

Wednesday, May 9, 7:00.

(1977, color/b&w, 35mm, 47 min.), with Michel Lonsdale. A Peeping Tom story told in two ways: as "fiction" (in 35mm color), as "documentary" (in 16mm b&w). No one under 17 admitted! Followed by *Photos of Alix* (1980, color, 35mm, 18 min.), Eustache's final film, and *The Pig* (1970, b&w, no subtitles needed, 16mm, 53 min., co-directed by Jean-Michel Barjol), in which the slaughter of a pig becomes an almost religious ritual.

Mes Petites Amoureuses

(My Little Loves)

Wednesday, May 16, 7:00.

(1975, color, 35mm, 123 min.), with Martin Loeb and Ingrid Caven. Masterful, unsentimental look at the sexual awakening of a 13-year-old provincial boy. Cinematography by Nestor Almendros.

The Lost Sorrows of Jean Eustache

Wednesday, May 23, 7:00.

(1997, color, video, 52 min.) directed by Angel Diaz. This documentary traces three themes in Eustache's work: cinema, absence, and mourning. Preceded at 7:00 by Eustache's 34-min. video "*The Garden of Delights*" of Hieronymus Bosch (France, 1979), in which Jean-Noel Picq explores the famous painting.

The Mother and the Whore

Sunday, May 27, 1:00 and Wednesday the 30th at 5:15.

(1973, b&w, 35mm, 219 min.), with Jean-Pierre Léaud, Bernadette Lafont, and Françoise Lebrun. Hailed by many as the greatest French film of the 1970s, this searing masterpiece dissects an uneasy love triangle involving an aging intellectual, his older girlfriend who supports him, and his mistress, a promiscuous nurse. Adults only!

Thirties Classics Not on Video

Above: *The Mother and the Whore*, the 27th and 30th
Below right: *Zoo in Budapest*, the 25th

See four of the greatest, most fascinating American movies of the 1930s—none of which has ever been released on video. Each film \$6, CMA members \$4.

Love Me Tonight

Friday, May 4, 7:00.

(USA, 1932, b&w, 16mm, 96 min.) directed by Rouben Mamoulian, with Maurice Chevalier, Jeannette MacDonald, and Charlie Ruggles. One of the best musicals ever made. A Parisian tailor woos and wins a haughty princess in this delightful romantic fantasy with unforgettable songs by Rodgers and Hart.

Make Way for Tomorrow

Friday, May 11, 7:00.

(USA, 1937, b&w, 16mm, 92 min.) directed by Leo McCarey, with Victor Moore, Beulah Bondi, and Thomas Mitchell. The celebrated comedy director Leo McCarey regarded this shattering drama (about elderly parents who have become a burden to their grown children) as his best movie. An unsung classic.

They Won't Forget

Friday, May 18, 7:00.

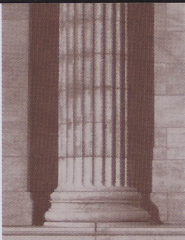
(USA, 1937, b&w, 35mm, 95 min.) directed by Mervyn LeRoy, with Claude Rains, Gloria Dickson, and Lana Turner. Powerhouse deep-South courtroom drama in which a ruthless prosecutor exploits a murder trial for his own political aims.

Zoo in Budapest

Friday, May 25, 7:00.

(USA, 1933, b&w, 16mm, 85 min.) directed by Rowland V. Lee, with Loretta Young and Gene Raymond. One night two lovers and a runaway child seek refuge in a zoo, which mutates by moonlight from hostile jungle to Garden of Eden.





Forum on Museum Architecture

The Edifice Complex: The Art of Museum Architecture

Saturday, May 19, 9:00–1:00.

This forum focuses on current trends in museum architecture and on problems and possibilities that arise when creating environments for art and for visitors. These issues are especially timely given the emerging plans for renovation and expansion at the Cleveland Museum of Art. The subject has assumed international importance as many art museums throughout the world plan and complete significant new buildings. The moderator is *William Lacy*, consultant to the museum on the architect search for the planned expansion.

Featured speakers include:

Ada Louise Huxtable
Architecture critic

John Walsh
Director Emeritus, J. Paul Getty Museum

Peter Marzio
Director, Museum of Fine Arts, Houston

Fred Wilson
Artist, New York City

Tickets are required for this event, and are free at the Ticket Center.



Lacy,
Huxtable,
Walsh,
Marzio,
and Wilson

Gallery Talks

1:30 daily and 6:00 Friday evenings. Talks with special themes are noted here; others are general museum highlights tours.

Art of the 1960s and '70s
Wednesday, May 2, 1:30, Friday the 4th at 6:00, and Sunday the 6th at 1:30. Kate Hoffmeyer

Early Christian and Byzantine Art
Wednesday, May 9, 1:30 and Friday the 11th at 6:00. Mary Woodward

African Art
Sundays, May 13 and 20, 1:30. Alicia Hudson Garr

All the King's Horses
Wednesday, May 16, 1:30. Frank Isphording

Van Gogh's Passion
Friday, May 18, 6:00. Anita Peeples

Ceramics Through History
Wednesday, May 30, 1:30. Nancy Prudic

Lectures

Lalique and Symbolism
Saturday, May 5, 2:30. Jewelry expert Joyce Jonas speaks for the Trideca Society.

Tapestry Tunics of the Ancient Andean Middle Horizon
Wednesday, May 16, 7:00. Susan Bergh, associate curator of the art of the Americas. Sponsored by the Archaeological Institute of America.

Antioch: The Lost Ancient City
Wednesday, May 23, 1:30, Friday the 25th at 6:00, and Sunday the 27th at 1:30. Barbara Kathman



Dedication of a Bösendorfer Piano

Anthony Molinaro, piano

Wednesday, May 9, 7:30.

Last year, the museum received a fine Bösendorfer piano as a gift from Dr. and Mrs. Keith P. Smith. The piano's new home in the Recital Hall offers the perfect setting for a dedicatory recital of works by J. S. Bach and George Gershwin performed by the Naumburg-winning pianist Anthony Molinaro. Free to Musart Society members; general admission \$10. Call the Ticket Center for further information.



Right: Anthony Molinaro plays the new piano, the 9th.
Below: Bennett and Benson, the 2nd

Musart Matinée Series

Donna Lee, piano

Sunday, May 6, 2:30.

The Kent State University professor offers a pre-Mother's Day program entitled *Scenes from Childhood: Music by Schumann, Del Tredici, Medtner, and Prokofiev.*

Watch for the 2001-2002 Gala and VIVA! series announcements and order your subscription early to reserve the best seats.



Musart Mondial Series

General admission \$14; \$7 for CMA members, seniors, and students. Musart members receive complimentary vouchers for free admission.

**William Bennett, flute
Clifford Benson, piano**

Wednesday, May 2, 7:30.

Flutist William Bennett imbues his instrument with subtle tonal colors, dazzling dynamics, and penetrating expression. An international soloist and major recording artist, he holds teaching posts at the Hochschule für Musik in Freiburg and the Royal Academy of Music, London. In 1995, Queen Elizabeth II presented Bennett with the Most Excellent Order of the British Empire for his distinguished service to music. Presented in conjunction with the Greater Cleveland Flute Association, Bennett and pianist Benson perform works by Copland, Schubert, Taffanel, Martinů, and others.

NIA Coffee House

Friday, May 18, 7:00-9:30.

The Kwanzaa principle of Nia refers to a sense of purpose in building community. Hear music, poetry, and open microphone in the Still Lives Café.

Coming This Summer

Get your tickets for **Carnevale**, a new performance series presented as part of our Summer Evenings festivals. From world music superstars to acclaimed dance troupes, Carnevale ushers in the spirit of summer. Subscriptions (full or partial series) save you up to 20% off the full ticket price, and CMA members save up to 35%. Call the Ticket Center to reserve your tickets soon. See next month's magazine for a complete schedule of the 2001 Summer Evenings festival, with concerts, films, art activities, educational programs, and music and dining in the courtyard.



Parade the Circle Celebration

This year's event is June 9, with a theme of *Fancy Nonsense*. Join the parade for \$3/person (includes bottled water). To be listed in the program, register during any workshop by Sunday, May 20. Workshop flyers are in the lobby; for further information, call 216-707-2483. Register for all workshops or for the parade during any listed workshop.

Basic Workshops

Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30, now through June 8.

A workshop pass (individuals \$22, families \$60) covers all basic workshops and parade registration. Children under 15 must register and attend with someone older.

Special Workshops:

Batik

Saturdays, May 5–June 2, 10:00–12:30. Batik your own parade costume or banner. Individuals \$20 with pass; fabric at cost.

Stilt Weekend

Saturday, May 12 and Sunday the 13th, 1:30–4:30.

Canadian parade artists Brad Harley, Ezra Houser, and Rick Simon teach stiltwalking. Free to all, priority to pass holders; children must be at least ten years old. You may order stilts *only* during stilt weekend: \$30 (yours to keep after safety training).

Stilt dancing for Paraders

Saturdays, May 19–June 2, 10:00–12:30 (novice) and 1:30–4:30 (advanced). Ezra Houser teaches stilt safety, tying, and the art of dancing on stilts. Free with workshop pass.

Volunteers

More than 100 volunteers are needed in advance and on parade day. Assist at parade workshop sessions, distribute posters and flyers, or select one of the dozens of parade day jobs. Call 216-707-2593.



Presented by the museum and University Circle Incorporated, and sponsored by Metropolitan Bank & Trust, with additional support from the George Gund Foundation, the Ohio Arts Council, the Cleveland Coca-Cola Bottling Company, and the City of Cleveland.

Adult Studios

Explorations in Batik

Fridays, May 4–25; two sections, either 9:30–12:00 or 1:30–4:00. Instructors, Robin VanLear and Alison Egan. For batik artists at all levels of experience, this workshop focuses on the traditional batik technique of wax resist using tjantings and wooden stamps combined with the “mother color” system of immersion and brush application dyeing. \$100 for CMA members, \$135 for others. Limit 8. Call 216-707-2461 to register starting Monday, April 30.

All-day Drawing Workshop

Saturday, May 19, 10:30–4:00. Sun-Hee Choi leads an intensive class for beginning to advanced students. \$20 for CMA members, \$40 others; fee includes materials. Limit 15. Call 216-707-2461 to register.

Workshops

If These Walls Could Talk: Storytelling in the Galleries

Sunday, May 20, 2:00–3:00. *More Roman Mythology*. Anita Peebles.

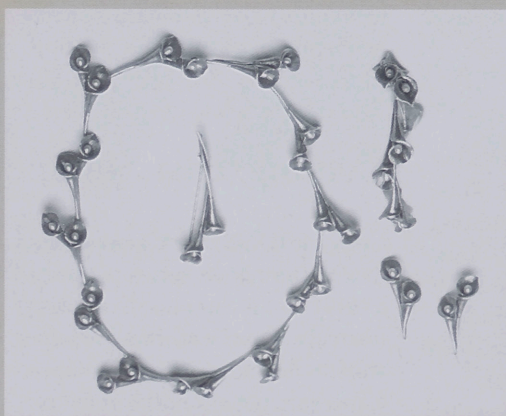
Family Express: Party Animals

Sunday, May 20, 3:00–4:30. Make an animal party hat to wear to Parade the Circle or just for fun. Note: Regular Sunday family workshops are superseded in May by the parade workshops.

Tibetan Sand Mandala Painting: An Intensive Workshop in June

June 19–24, 10:00–4:00. The venerable Tenzin Yigyen of Namgyal Monastery in Tibet leads a six-day intensive workshop on the creation of a traditional Tibetan Buddhist sand mandala. Limit 12. Classrooms H & I. Fee (including materials) \$170, CMA members \$140.

Museum Stores Feature of the Month



Double Calla Lily Jewelry Collection

25% off regular price! Sterling silver with an antiqued patina and freshwater pearls.

Double Necklace regularly \$195; sale \$146.25

Pin regularly \$35; sale \$26.25

Double Earrings regularly \$40; sale \$30

Double Bracelet regularly \$75; sale \$56.25

Art at the Play House and Other Opportunities

Acting on Art: The Cleveland Play House has *Art*, too: the Tony Award-winning stage play, that is, which opens May 18. *Art* is about three long-time friends who go through a brief but very stormy crisis sparked by one friend's acquisition of an ultra-expensive avant-garde painting. Tom Hinson, curator of contemporary art and photography, has written a playbill article. As a CMA member, you save \$5 on tickets to any performance (limit 4). To receive your discount, call the ticket office at 216-795-7000 and use this code: CMA5. Prior sales are excluded, and as always, this offer cannot be combined with another. After the play, visit our contemporary galleries for a taste of the real thing!

Share Your Story: One of the editorial features we think might make for interesting reading in this magazine is an occasional article about our members' experiences with the museum. So let us hear from you: why you joined the museum, your favorite works of art, a particularly memorable event. Send a photo, if you wish. We'll mail you a gift for helping us launch this new feature. Send your ideas to Andrea Krist, membership manager, 216-707-2267 or krist@cma-oh.org.

Attend a symposium, **Rare Books: Their Past and Their Future**, Saturday, June 2, 9:00-12:00. Collector Robert H. Jackson moderates a distinguished panel: Lee Raffaele Biondi, Thomas E. Congalton, Mark Samuels Lasner, and Paul T. Ruxin. The entire event will be televised on C-Span. Call Larry Seigler of the Fellowship of American Bibliographic Societies at 216-363-6527 for info. \$20.

Enjoy music, film, or dance: **Volunteer as an Usher** for concerts and films. An evening training class will be held on Friday, May 4. Please call Liz Pim at 216-707-2593 to sign up and learn more about the museum usher corps.

The Buddha of the Western Paradise: Amida Nyorai (Japan, Kamakura period, dated to 1269, John L. Severance Fund 1960.197)

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Personal Favorite

"Imagine this sculpture in a darkened room, illuminated only with candlelight," suggests Marjorie Williams, director of education and public programs. "I always envision it in a temple, in the center of an altar. Its hands welcome worshipers into the Pure Land of Buddhist Paradise. An encounter with it in this setting would be an extremely spiritual moment."

The Buddha is not only one of the finest sculptures from 13th-century Japan, it also came to the museum with extraordinary documentation. "The conservators discovered scrolls hidden inside. They tell us that three artists—Koshun and two assistants, Koshin and Joshun—took a little over a month's time in the year 1269 to create this masterpiece." The naturalistically carved wood surface is



covered with applied cut gold leaf. "Probably one of the artists specialized in cutting gold leaf. He would incise the intricate designs on some sort of backing material and then impress the gold leaf into lacquer on the wood surface. If you look closely it's astonishing: these gold patterns are applied with such precision over most of the surface. The overall effect is just dazzling!"

Get the Most from Retirement Accounts

Suppose John has a taxable estate of \$3 million, \$1 million of which is in an IRA. If he leaves the IRA to his brother, Phil, estate taxes will be about \$400,000, with income taxes of about \$260,000. This leaves Phil with only \$340,000 of the original \$1 million. But if John names the museum as recipient of the IRA benefits, the full \$1 million will pass free of any income tax or estate tax. If John organizes his estate plans so that "tax-burdened" assets go to institutions like the museum, while other assets go to family members, he gets the most mileage out of his giving because property that would usually be subject to income and estate taxes—such as unpaid benefits from pensions, 401(k) plans, Keogh plans, and individual retirement accounts—can be given to the museum tax free.

While new IRA rules make designating the museum as a beneficiary of your retirement plan attractive,

you may also want to consider the following ways to make a gift to the museum while naming an individual as a beneficiary.

- Leave retirement death benefits to your spouse, who after your death sets up a "rollover IRA" where the beneficiary is the museum.
- Name a family member as a beneficiary and make the museum an alternative beneficiary.
- Give your beneficiary an option to "disclaim" (decline) any benefits in favor of the museum.
- Divide your IRA into two accounts: one earmarked for the museum, the other for family.

We encourage you to explore these options with Karen Jackson at 216-707-2585. Karen can prepare individualized plans that illustrate these techniques. She will also work with you and your financial advisors to ensure these gifts are right for you. All inquiries are confidential and you are under no obligation.

The Cleveland Museum of Art

A world of great art for everyone

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TDD: 216-421-0018

Ticket Center
216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on Wednesday and Friday)

Membership
216-707-2268
membership@cma-oh.org

Museum Stores
Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Web Site
www.clevelandart.org

Sight & Sound
Audio guide of the collection.
Free to members, \$4 others, \$3 students and seniors. Check out the new entries from the Robert P. Bergman Memorial Gallery.

General Hours
Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café
Closes one hour before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reservations recommended; call 216-229-6216

Ingalls Library Hours
The library is closed for renovations until mid August.
Print Study Room Hours
By appointment only (216-707-2242)
Tuesday-Friday
10:00-11:30 and 1:30-4:45

Parking
Parking deck: \$5 flat rate. Surface lot: 90¢ per half-hour to \$7 maximum. Both lots \$3 after 5:00. Free for senior citizens and disabled permit holders on Tuesdays.

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